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A FURTHER PARALLEL TO THE "CORONES TWO"
OF THE *Second Nun's Tale*

To the Editors of *Mod. Lang. Notes*.

SIRS:—It is of course unnecessary to add anything to strengthen Professor Lowes' explanation (in the *Pub. M. L. A.* for June) of the significance of the "corones two" given to Cecilia and to Valerian. But the following lines from Lydgate's poem, usually called, from its refrain, *As a Midsummer Rose*, furnish a parallel completer in some ways and closer in time to Chaucer's "garland wrought of rose and lillie" than do Professor Lowes' references to Jacobus de Voragine. Lydgate has just referred to the golden crowns "made in the heavenly stage," of the ten thousand martyrs of the Theban legion at "Rodomus ryver." He goes back then, with true Lydgateian aberrancy, to the earthly crowns of martyrs:

109 "Laurear of martirs, foundid on holynes,
White was maade reede there triumphs to
disclose;
The white lillye was pere chaast clennes,
Theire bloddy sufferaunce was no somer rose!

It was the rose of the bloddy felde,
Rose of Iherico that grue in Bedlem,
The fyve rosis portraid in the shelde,
Splaid in be baner at Iherusalem."

H. N. MACCRACKEN.

New Haven.

Ave IN RHYME IN THIBAUT AND IN DANTE

To the Editors of *Mod. Lang. Notes*.

SIRS:—In the *Divine Comedy* Dante thrice uses the word *Ave* in rhyme:—

Giurato si saria ch' ei dicesse: *Ave*,
Purg. x. 40.

Così parlommi, e poi cominciò: *Ave*,
Maria, cantando; e cantando vanio,
Par. iii. 121-122.

Dissemi: Da quel dì che fu detto *Ave*,
Par. xvi. 34.

Ave in rhyme, with *Maria* standing as the first word of the next line, appears also in the *chanson* of Thibaut de Champagne, *Dou très dous nom à la Vierge Marie*,¹ in the close of the poem, as follows:

¹ *Chansons de Thibault IV* (ed. P. Tarbé), Reims, 1851, pp. 121-122.

Or li prions merci per sa bonté:
Au dous salus, qui se comence *Ave*
Maria, Diex nous gart de meschérance!

Dante was familiar with the poetry of Thibaut.² Very possibly acquaintance with this passage suggested the *Ave | Maria* of *Par.* iii. 121-122,—perhaps also the use of *Ave* in rhyme in the other two instances.

ERNEST H. WILKINS.

Harvard University.

LITERARY PARALLELS

To the Editors of *Mod. Lang. Notes*.

SIRS:—Apropos of Spenser and Milton in the eighteenth century, I note two interesting borrowings, one in Collins's *Ode to Evening*, and one in Richardson's *Pamela*. Everyone who reads the former recognizes in the last two verses of the stanza

"Now air is hushed, save where the weak-eyed bat
With short, shrill shriek flits by on leathern wing;
Or where the beetle winds
His small but sullen horn."

an echo of *Lycidas*. I do not remember that any one has called attention to the parallel between the second verse and a line in the *Faerie Queene*. In Book I, v, 33, we read:

"[They] come to fiery flood of Phlegeton,
Whereas the damned ghosts in torments fry,
And with sharp shrilling shrieks, doe bootlesse cry,
Cursing high Jove, the which them thither sent."

An echo of *Comus*, unimportant but not devoid of interest, occurs in *Pamela*, letter XXXII: "About eight at night we entered the courtyard of this handsome, large, old, and lonely mansion, that looks made for solitude and mischief, as I thought, by its appearance, with all its brown nodding horrors of lofty elms and pines about it." The passage is unusual, for *Pamela* does not, as a rule, waste her ink in describing the outdoor world. Is it impossible that Richardson, as he wrote, recalled Milton's lines,

"Their way
Lies through the perplexed paths of this drear wood,
The nodding horror of whose shady brows
Threats the forlorn and wandering passenger."
(*Comus*, 36 f.)

F. B. SNYDER.

Northwestern University.

² *De vulgari eloquentia*, i. 9; ii. 5 and 6.